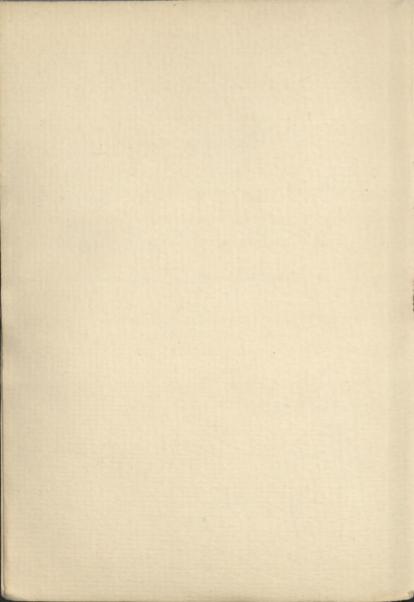
JAN 3 1 1940 MFA



IN THE MODERN MANNER

Decorative Fabrics of Distinction

STROHEIM & ROMANN

730 FIFTH AVENUE at 57th STREET NEW YORK

CHICAGO CHICAGO BOSTON PHILADELPHIA Heyworth Bldg. Berkeley Bldg. Finance Bldg.

BOSTON

PHILADELPHIA

LOS ANGELES Chillis Block

SAN FRANCISCO Jewelers Bldg.



IN THE MODERN MANNER

THE modern generation has sought once more to discover the fountain of youth, and who shall say that it has not drunk of its waters? Certain it is that life today is as sparkling and effervescent as the fabled waters themselves. It finds interpretation in jazz, and vers libre, and in a colorful, living art.

THERE have been many contributory causes which have brought about this evolution, this revolution, as it were. In the first place,



A flower design which bears little resemblance to the traditional and realistic flower motifs.

From "Formes et Couleurs" by Thomas.

our imaginations have been immeasurably quickened by countless modern inventions, by the conquest of the air, and by the radio. Then too, the experiences born of war have given us new standards by which to judge of the relative importance of things and events, so that we look out upon the world with a fresh vision, and dare to be original.

EARY of tradition, surfeited with accustomed form, the creative artist aims to interpret natural forms in an altogether new manner, or to disregard them altogether in favor of an "interplay of plastic elements in the pure state".

TO many, perhaps, who have been used to transcribed forms of beauty, the results arrived at by the modernist are far from pleasing. But beauty, which has ever been considered inseparable from artistic expression, is an elusive quality, variable and undefined. It may illumine the most distorted forms; it may with-

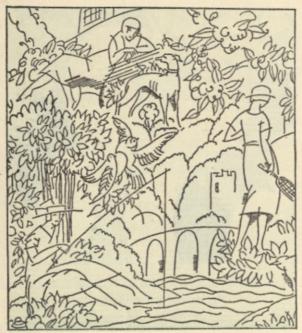
hold its light from the most perfect. The modernist seeks beauty in the intensification of forms and colors. If the result is a distortion, it is at least thoroughly consistent with his purpose, which is to interpret his own æsthetic emotions.

CRITICS, and there are many, of this new movement in art, argue that such an attitude is purely a pseudo-scientific experiment. They condemn the modern artist for what they call his bad draughtsmanship and his indifferent technical equipment. While they acknowledge the appeal of color and rhythm, contour and line, they claim that these qualities are at best elementary, and affirm that pictorial art has been deprived of its very raison d'être. The whole movement they consider a "throw-back", a revolt against orthodoxy. They imply that its exponents are rebels who possess the egoism and assurance usually vouchsafed only to very young children, to primitive people, to the insane,—or to Bolshevists.



A modern design in which color and rhythm play the most important part. From "Variations" by Benedictus.

IN the field of the decorative arts, and especially in the realm of textiles, there can be less basis for derogatory criticism, for color and line, contour and pattern are, next to texture, all important.



"Vacation Days"—A modern brocatelle which is in the Metropolitan Museum Collection of textiles.

A decidedly modern technique is apparent in its drawing.

HOW superbly striking modern textiles can be! No more baskets or garlands of flowers, no more ribbons and vases and birds realistically and delicately delineated! The patterns that have been in vogue for centuries have undergone a change. When nature motifs are used, their outlines are etched with a strong, dynamic line, and forms and colors are both kept flat. Flower forms, of course, often form the basis of the design, and animals, birds, and figures may be introduced.

PREQUENTLY, however, such patterns are discarded altogether in favor of pure ornament, geometric forms which are organized with an engaging rhythm. These may take form and resemble the towers of Manhattan, or they may be entirely abstract. In either case, they retain many of the principles expressed in Cubism, which itself was largely responsible for the direction given to present-day creative art.



A linen toile printed in one color. The cost of color printing has made such prints as these very popular.

From the Metropolitan Museum Collection.

TO Bakst and his Russian ballet, credit is duly given for the new color sense as applied to the art of our day. Bakst was first to make use of intense color and to exploit the principles of brilliant color contrasts which have since become an integral part of modern art.

HILE present-day textiles may often bear the imprint of Bakst in their superb and striking color effects, they may on the other



Linen toile with pattern of flowers, fruit, leaves and birds drawn with the vigor which characterizes modern design. From the Metropolitan Museum Collection.

hand reflect all the color subtleties of the popular French painter, Marie Laurencin, in their more restrained moods. Whichever the tendency, the gaiety and fascinating freshness of modern textiles make of them a stimulating and exhilarating accompaniment to modern homes.

IN a collection of decorative fabrics, such as that offered by Stroheim & Romann, the catholicity of taste of the decorators who use it is naturally the consideration.

by the modernists and, insofar as it is possible, are doing everything to encourage and stimulate their creative ability. There are fabrics in the modern manner in this collection and, as interesting items are created, more will be added. The preponderance of fabrics for many years, however, will, in our opinion, bear the imprint of the culture of the periods so well known to all.

